



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

A NEWLY DISCOVERED PORTRAIT OF SPINOZA.

By JOSEPH JACOBS.

Revising Editor of the "Jewish Encyclopædia."

The last place one would think of in searching for a portrait of Spinoza would be the United States, yet that has happened which nobody could have expected. The Hon. Mayer Sulzberger, of Philadelphia, President of the Court of Common Pleas of that city, has come into possession of a portrait of Spinoza, which, from its pedigree and other indications, has every sign of authenticity.

It bears upon the back an announcement in French that it became the property of the Cardinal de Rohan—him of the diamond necklace imbroglio—as a gift of some Jewish tenants of his. But the painting itself (oil on a panel) is signed "W. V. 1672" (or possibly 1673), and it is not difficult to identify these initials with those of Wallerant Vaillant, who made his reputation as a portrait painter by painting a portrait of the Emperor Leopold in 1658. He settled at Amsterdam in 1662, and died there 1677. Vaillant painted the portrait of the Elector Palatine Karl Ludwig, who, in 1673, invited Spinoza to become a professor of philosophy at Heidelberg. The date affixed to the initials of the painter suggests that the portrait was made for the Elector Palatine in connection with this offer.

There are at present, apart from this newly discovered portrait, only three pictorial representatives of the face of Spinoza: (1) The engraving found in some copies of the "Opera Posthuma"; (2) the miniature in the possession of the Queen Dowager of Holland, and reproduced in colors at the beginning of Schaarschmidt's edition of the "Korte Verhandling"; (3) the painting at Wolfenbüttel, reproduced from a photograph at the beginning of Dr. Martineau's monograph, and etched as a frontispiece in the standard edition of Van Vloten and Land. It is impossible that (2) and (3) can represent the same person. The miniature is of a marked Jewish type, whereas the Wolfenbüttel portrait has no Semitic features, though Dr. Martineau thought he found in it signs of the consumption of which Spinoza died. The new portrait, though it has been somewhat badly restored, confirms much more the authenticity of the miniature than of the Wolfenbüttel portrait. Now Colerus, the almost contemporary biographer of Spinoza, distinctly declares that his features were of a Jewish type, and this would be borne out by the miniature and the newly discovered portrait. Thus, both from internal and external evidence, the authenticity of Judge Sulzberger's "find" is placed beyond reasonable doubt. It has been reproduced in color as a frontispiece of the forthcoming eleventh volume of the "Jewish Encyclopædia."

THE RUSSIAN FINE ARTS EXHIBITION.

The first collective exhibition of the work of Russian artists is on view on Fifth avenue. It was brought together for the St. Louis exhibition and the expressed purpose of its originators was to show "the progress made by Russia since the last International Exposition at Chicago." As the paintings on exhibition are no better, to say the least, than those shown at Chicago, this aim has not been attained. The exhibition can in no wise be compared favorably with any other national collection. It may have been the fault of the selection, for the best known Russian artist, Verest-

chagin, is represented by a "Golden Cloud," which is very leaden indeed, and could never have contributed to this artist's reputation.

A few good pictures only may be singled out. One of the best is a pastel by M. M. Baboot, of a nude model, well-drawn in a difficult pose, which gives ample scope for skill in foreshortening. Miss Mary Feodorova has an "Approach of the Storm," a Finland scene of a bleak stretch of stormy coast. Shabounin's "After Reaping" is a large conception, thinly and broadly painted. The same artist's "Women and Swans" has decorative value. Heller's "Ivan the Terrible with the Hermit" has good color and is of artistic merit beyond the curiosity which such anecdotal pieces excite. Seidenberg's painting of Lithuanian prisoners yoked like cattle to the plow is forceful and impressive despite the harsh color-key. G. L. Schwartz has a portrait of sterling quality.

Few of the other pictures can excite much comment. The landscapes are attractive because of the unusual scenery which they depict, but give the suggestion that much more might be made of this scenery than is shown here.

An upper floor in the same building, 236 Fifth avenue, is filled with the products of industrial arts of a motley variety. There are toys, dolls, knick-knacks, quaint wood carving, lacquer boxes, much of it bearing the stamp of village industry. Some textiles are of more artistic value, but Russian brasses and leather work are not shown to engender an appreciation of the crafts in which the Russian empire excels. As a whole the exhibition is mildly interesting.

THE NEW TIFFANY ESTABLISHMENT.

A new museum has been opened in New York, as public as the Metropolitan, as instructive in its collections. It is free—and any one entering may think himself for the nonce, as rich as Kubla Khan in his fabled pleasure palace, as the Emperor of Golconda in his legendary vaults of gems. All that their treasures could bring them of delight was the electric flash of the diamond, the slumbrous splendor of the pearl, the glory of the ruby, dyed as if with the blood of kings. Such pleasure is ours when visiting the new Tiffany establishment.

The old Atlas, of Union Square, supports the clock that was a landmark, now farther up the Avenue. The gleaming white marble without, and the colortone of the interior, keyed by the purple-gray Formosa marble used for pillars and in the walls, acclaim one of the finest structures in this city devoted to commercial purposes.

The collections found here are of unsurpassed splendor and intrinsic value, their arrangement is in exquisite taste. It would be impossible to go into catalogue details of this blaze of jeweled brooches, bracelets and rings. Nor would it do to particularize the infinite variety of the precious and semi-precious stones and minerals displayed here: allanites from Texas, amethysts from various parts of the world, garnets, crystals, carbuncles, agates, chalcedonies, quartzes, opals, catseyes, pearls, topaz, diamonds and so on.

Artists have wrought here and given life to their ideas in brass, or copper or silver or gold; they have carved in wood or marble; they have beaten the iron, and chiseled and encrusted it; they have baked the porcelain; they have cast the bronze—and their work is here in a temple of beauty, the opening of which was an event in the art world.